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THE PROMENADE

PROMENADE SYMPHONY CONCERTS

Frieder Weissmann

Guest Conductor

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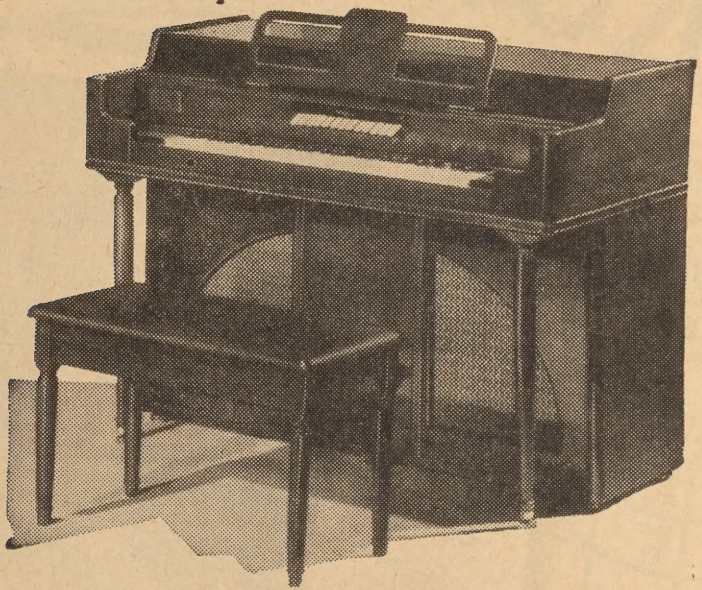

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Phenomenal Personalities at Next Week's Prom

Conductor Lucio Agostini and Pianist Patsy Parr

Two outstanding Canadian musicians will be presented to the Prom audience next Thursday. Patsy Parr, phenomenal ten-year-old pianist and Lucio Agostini, young conductor who is well known to radio audiences throughout Canada.

Since the age of four, Patsy Parr has been astounding music critics with her natural musicianship and instinctive understanding. She gave her first recital at the age of six and since that time has played in many parts of Canada. Last season she played with the Toronto Symphony Orchestra and gave a remarkable recital in Eaton Auditorium on the Canadian Pianists Series, and made numerous other appearances. She has shown unusual ability as a composer and always includes several of her own compositions on her programmes. Last year she won a scholarship prize in the "CAPAC" competition. The previous year she also was a prize winner and at that time she had received no training in composition or theory. Critics are warm in their praise of this natural, unaffected child and are unanimous in their predictions for her future. "Plays like a genius", "astounding technique", these are a few of the remarks describing her during the five years she has been playing before the public. As one remarked, "She should not be regarded as a prodigy, but rather as a musically mature performer moving in the direction of greatness."

One of the few men in this country who understands the technique of music for movies, Lucio Agostini, has composed and conducted the music for almost every movie made by the National Film Board during the war, including "Canada at War", and the "World in Action" series. For many years he has been exclusive musical director for the Associated Screen News in Montreal. Son of a fabulous musical family, he began his professional career at the age of fourteen while still in high school. After graduating he played under his father, Giuseppe Agostini, who conducted the symphony orchestra at the Palace Theatre in Montreal. He began to study cello under his father's guidance at the age of five and continued playing that instrument till early manhood. Later he turned to clarinet and saxophone and has studied every instrument in developing his genius as a composer and conductor. Introducing a radio show recently, Andrew Allan, leading CBC producer, said "Music composed and conducted by Lucio Agostini—which is the same as marking 'Sterling' on silver."

Tonight's Programme

DR. FRIEDER WEISSMANN
Guest Conductor

THE LESLIE BELL SINGERS

God Save the King

I. Hungarian March - - - Berlioz

II. The White Peacock - - - Griffes

III. Overture: Fledermaus (The Bat)
Johann Strauss

IV. GROUP OF SONGS (a capella):
(1) Choral Rhapsody from "The Mikado" - - - Sullivan
(2) Berceuse - - - - Jarnfeldt
(3) Greensleeves - - Old English
(4) Dry Bones - Negro Spiritual
THE LESLIE BELL SINGERS

INTERMISSION

V. Symphony No. 39, E flat Major (K543)
Mozart

VI. GROUP OF SONGS (a capella)
(1) Where'er You Walk - Handel
(2) Three Folk Songs:
(a) The Long Beach Sea
Newfoundland
(b) Annie Laurie - Scottish
(c) I Wish I was Single Again
American
(3) Highlights from "Oklahoma"
Rodgers
THE LESLIE BELL SINGERS

VII. Daphnis & Chloe - - - - Ravel

Heintzman Piano

These concerts are made possible through the courtesy of the Board of Governors of the University and the University of Toronto Athletic Association, who place the building at the disposal of the Promenade Symphony Concerts.

Player's Please

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Programme Notes

BY LEO SMITH

I. HUNGARIAN MARCH - - Berlioz (1803-1869)

II. THE WHITE PEACOCK - Griffes (1884-1920)

Charles T. Griffes, American composer, always will be associated with the State of New York. Born and educated in Elmira, he was destined to earn his living in Tarrytown and to do his composing largely in summer time in New York. His life was marked by a fairly even tenor. His ability soon was recognized; he was well-read; he painted. But one hardship overtook him. Conductors began to ask for scores. He could not afford a professional copyist so he laboured himself—to the point of exhaustion. Apparently this affected his health; he was attacked by influenza, from the results of which he never recovered.

The White Peacock originally belonged to a set of piano pieces entitled "Roman Sketches." Apparently these pieces were inspired by the poetry of William Sharp (Fiona Macleod) a name associated with the Celtic revival in literature. The following excerpt may give a clue to a translation of the music:

Here as the breath, as the soul of this beauty
Moveth in silence, and dreamlike and slowly,
White as a snowdrift in mountain valleys
When softly upon it in the gold light lingers:

* * * *

Moves the White Peacock . . .

III. OVERTURE "DIE FLEDERMAUS" (The Bat) - - Johann Strauss (1825-1899)

IV. GROUP OF SONGS (a capella):

Choral Rhapsody from "The Mikado" - - - - Sullivan
Berceuse - - - - Jarnfeldt
Greensleeves - - - Old English
Dry Bones - - - Negro Spiritual

THE LESLIE BELL SINGERS

INTERMISSION

V. SYMPHONY No. 5, E flat Major (K543) - - - - - - - Mozart (1756-1791)

(a) Adagio-allegro
(b) Andante
(c) Minuetto-trio
(d) Finale allegro

While attempts have been made to translate this symphony into poetry perhaps it is better to listen to it as a fine piece of classical music crowning the achievement of the 18th century. And to do this it should be remembered that this achievement marked the solution of a problem—the writing for instruments in a bigger way than had been done hitherto; also that it marked musical classicism. This, in the main, pictured restraint. It acknowledged that music had limitations; it stressed unity and order; it pictured man "living in consort with nature". To-day we may be prone to find it a little stereotyped,

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The City of Toronto fire regulations require that steps and approaches be unobstructed at all times. Therefore we request late arrivals to co-operate in this regard.

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PROGRAMME NOTES
(CONTINUED)

to think that it is full of conventional formulae. Yet the fact remains that it produced chapters in sound which are still current thought. And while there are times when we would prefer more exciting fare—something that we can connect with the trend of to-day—reaction to this always follows. Then it is that the calm, serene beauty of Mozart's pages will appeal strongly. Free from the poignancy of emotion it satisfies with the finely drawn phrases which eschew confusion and which seek to mould thought into beauty, order and authority.

VI. GROUP OF SONGS (a capella)

(1) Where'er You Walk - Handel (1685-1759)

(2) Three Folk Songs:

(a) The Long Beach Sea Newfoundland

(b) Annie Laurie - Scottish

(c) I Wish I was Single Again American

(3) Highlights from "Oklahoma" Rodgers

THE LESLIE BELL SINGERS

VII. DAPHNIS AND CHLOE - Ravel (1875-1937)

In mythology Daphnis is portrayed as a shepherd and the hero of Sicily. He is credited, too, with the invention of pastoral poetry. In literature a Greek writer of the name of Longus, of the 4th century, wrote a book called "Pastoral Matters concerning Daphnis and Chloe" in which Daphnis, the lover of Chloe, figures as the hero of a beautiful pastoral romance. Later, this story became the model for French and English writers; and it has lasted through the ages.

Ravel's version of the same story was written for the Russian Ballet and first performed in 1912 in Paris. Later, two concert suites appeared, drawn from the same material. And so fine is the music that, as an American critic observes, "it bears separation from both stage and story; it is music with form, melody, harmony that can stand by itself."

Ravel has printed an "argument" in his score. In the main it follows the old Greek story. So one must picture the grotto of the nymphs, the break of day, the impersonating of Pan and Syrinx, the fashioning of the first flute from stalks from the field, the dancing to it, finally, a bacchanalian revelry with joyous tumult as Daphnis and Chloe achieve their desire.

It is interesting to remember that Ravel visited Toronto in 1928. And those who were present at his concert will recall a picture of an elderly gentleman, neat and dapper, sitting at the piano as he would at a counting house. Everything that the eye saw seemed typical of the world around us. But everything that the ear heard seemed far and distant, as of worlds reached only by an imagination lifting itself on to higher planes.

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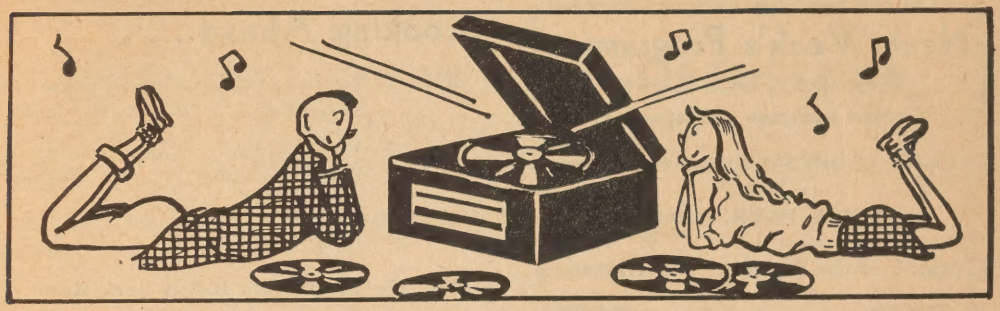

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Next Week's Programme

THURSDAY, OCT. 2, 1947

(Subject to change without notice)

LUCIO AGOSTINI, Guest Conductor

PATSY PARR, Pianist

I. March of the Boyards - Halvorsen

II. Scherzo - - - - - - Agostini

III. PIANO SOLOS:
(1) Prelude in C Sharp Minor Rachmaninoff
(2) Spanish Dance - Patsy Parr
(3) Song Without Words Patsy Parr
(4) Hungarian - - MacDowell
Soloist: PATSY PARR

INTERMISSION

IV. Overture from the Opera "Cleopatra" - - - Mancinelli

V. Selections from "Showboat" - Kern

VI. Bourree on the theme "Alouette" Agostini

VII. Dolores Waltz - - - Walteufel

VIII. Concerto in G Minor for piano and orchestra - Mendelssohn
Andante Presto
Soloist: PATSY PARR

IX. Tabu - - - - Lecuona-Agostini

X. Traumerei - - - - Schumann

XI. Gay Nineties - - - - Agostini

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Patsy Parr . . . . 10-year-old Pianist

Oct. 9—Victor Kolar . . . . Guest Conductor
Percy Grainger . . . . . Pianist

Oct. 16—Fritz Mahler . . . . Guest Conductor
Ira Petina . . . . . Soprano

Oct. 27—Prom Ball, Royal York Hotel.

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Tickets . . . . . Miss Mary Tench
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